



16 Jun – 01 Oct 2021

I DIALOGUE, KINCH

Private View: Tues 15 June, 6–8pm

Artists:

Tim Berresheim
Sonja Blum
Toby Christian
Oskar Korsár
Agata Madejska
Emma McCormick-Goodhart
Sadie Murdoch
Simon Popper
Katarina Spielmann
Joel Tomlin

I dialogue, Kinch

Exhibition text by Emma McCormick-Goodhart

Aerolith Aeronautic Akasic records of all that ever anywhere wherever was

As I (re)write this, May (first 2020, now 2021) edges into another June, and pockets of our planet remain in some stage of phased waves of enforced seclusion — alone, together — just as others inch or bound into reemergence. *I dialogue, Kinch*, an exhibition that dances with James Joyce's *Ulysses*, was to have opened around this time last year, on Bloomsday, but instead remained airborne as particle matter till now, due to a virus that also spreads by aerosol transmission (and where certain sounds, when spoken, are more likely to carry quantities of virus particles).¹ Strange new media, face masks continue to implore us to take care when sculpting air into sound.

Though some hundred years older, *Ulysses* speaks through air-oriented registers, too: literary mass carved from upswells and emanations of “wavespeech” telegraphed into language(s) sung, spoken, silent. An amalgam of English, Italian, and Latin, alongside invented phonetic code of his own, its shifting aural mix echoes the Joyce family's own migrations and multi-tongue parlance at home. (Triestine Italian was his dancer-choreographer daughter Lucia's first language, and Joyce's language of choice, for it was “easier on the voice”).²

I wonder if this condition of suspension and long gestation that *I dialogue, Kinch* has tangoed with mid-crossing, of its not ‘landing’ per se, would “howsomever” suit Joyce, whose own verbal strewing predisposes slippages, flow, and forces that “[contravene] material borders”.³ In *Ulysses*, terra firma becomes tidal when treated by him, just as airs and tides monologue as if mouths themselves. “Seesoo, hrss, rsseeiss, ooos … speech ceases. It flows purling, widely flowing, floating foampool, flower unfurling…” “Mouthed fleshless lips of air.” “Muskperfumed.” All matter is talkative in his cosmos.

Certain works in *I dialogue, Kinch* tack around the book. Others tune in and transcribe its textures in tandem with Joyce's echolocational ear — amplified, no doubt, by a lifetime of worsening sight (note his eyepatch in Berenice Abbott's portraits), it drives a rhythmic *feeling-for* that moves us, episode to episode, wavelength to wavelength, across conversations, scenarios, and sites in Dublin. “Rhythm begins, you see. I hear.”

Enter Simon Popper's manuscript, *Ulysses* (2006), a reel-to-reel retranscription of Joyce's every word, reordered here in attenuated alphabetical arrangement like a

heap of verbal playing cards. *Absurd absurd absurdity ABU Abulafia abundance abundance abundance abundant abundant ABUNDANT ... Haddington haddock haddock haddy Hades hadnt hadnt hadnt hadnt ... Echoic ghostwriting (phonotation?)* in spoken word affect, this text begs to be run as “soundmeat” through a voice. It even sits, on the page, like Joyce’s protégé Samuel Beckett’s 1972 monologue, *Not I*, staged in *pitch*-darkness save for an illumined mouth.⁵

Sadie Murdoch’s commissioned works, saturate, “wet printed” black and white photographic montages, emit at different volume — dancing us by way of a muted daughter, Lucia, towards her author father.⁶ In *H.C.N.* (2021) (shorthand for ‘Here Comes Nobody’) and her *Flush Poised* series, Murdoch reperforms scant trace imagery, *in its absentia*, of Lucia’s movement lexicon, best known to us in Berenice Abbott’s 1926–7 portraits of her that Beckett treasured, hieroglyphic (voguish then) in fishtail chainmail. Triangulations in choreographic conversation occur, though, as Murdoch migrates artist, poet, and similarly milieud’ scenester, Baroness Elsa von Freytag-Loringhoven, into *Kindly, Kopper-Spangled Star* (2021). (Elsa’s *Cast Iron Lover* poem appeared in the same 1918 issue of *The Little Review* that inaugurated *Ulysses*’ serialised instalments.)

Other works brined by the book encompass Tim Berresheim’s cryptic prints of rail tracks; Sonja Blum’s clay vessels, *Annus Mirabilis I and II* (2019), with inky neo-Grecian biro inscriptions of “technological rush backwards”; Toby Christian’s reconstituted pulped paper wall sculptures, where paper turns in on itself in textile thickness; Oskar Korsár’s loose figural drawing on paper, with a seeing-eye breast; Agata Madejska’s audio installation out of which redacted political speech — strung together, in Joycean tangle, from Donald Trump’s occasional emotive utterances at the podium — rains phonetic into a cloth listening enclosure as grayscale as Abbott’s photographs; Katarina Spielmann’s high-colour impastoed plaster panels that grow, it seems, from below; Joel Tomlin’s found-wood assemblages, *Moons* (2021) and *Amphora* (2021), each tinged with heraldic undertone; and the author’s own language-‘painted’ face mask mouthpieces, of Joyce’s words creolized with her own: choreographic objects to be spoken through.

Originally 1 June 2020
Reworked 10 May 2021

¹

See, for example, Knvul Sheikh, “Talking Can Generate Coronavirus Droplets That Linger Up to 14 Minutes,” The New York Times, May 14, 2020, <https://www.nytimes.com/2020/05/14/health/coronavirus-infections.html>

²

Joan Acocella, “A Fire in the Brain,” The New Yorker, December 1, 2003, <https://www.newyorker.com/magazine/2003/12/08/a-fire-in-the-brain>.

³

Susan Schuppli, “Material Witness: Media, Forensics, Evidence,” (Cambridge, MA: The MIT Press, 2020), 63.

⁴

Recurring olfactory motif-notes include: cigarette (“ashwand”); seaweed; milk; underwear; church; burnt liver on the stovetop.

⁵

Watch Billie Whitelaw’s record-fast performance of *Not I* televised on the BBC: <https://www.youtube.com/watch?v=VFQH7hhDTSE>. She introduces the broadcast, describing, “that’s all there was on the stage: my mouth, with one little light.”

⁶

The two developed a para-language that, largely uncredited, wrote itself, while Lucia improvised within view of her father’s writing desk, into *Finnegan’s Wake*. Lucia’s own brother saw to it that her papers were burnt.

Tim Berresheim (b. 1975, Heinsberg, Germany) studied at the Hochschule der Bildende Künste, Braunschweig and the Kunstakademie in Düsseldorf. Selected exhibitions include: *Aus alter Wurzel neue Kraft 3*, travelling exhibition, Germany (2020); *Harry Rag*, Belmacz, London (2019); *Suspension of Disbelief*, Neuer Aachener Kunstverein, Aachen, Germany (2018); *Avanti*, Michael Horbach Stiftung, Germany (2019); *It's All Black and White*, Art Berlin 2019, Frederick R. Weisman Art Foundation, Fellbach Triennial curated by Dr Brigitte Franzen, Fellbach, (2019); *Sleep Walk*, Paris, (2019); *Geheimnis der Dinge. Malstücke*, Kunsthalle Recklinghausen, Germany (2019). Tim lives and works in Aachen.

Sonja Blum (b. Sarajevo, Bosnia) studied at the School of the Art Institute of Chicago. Selected exhibitions include: *Incision // falling together, holding apart*, Center for Performance Research, New York (2019); *And Apollo*, Take Care Gallery, Los Angeles (2019); SAIC Low Residency MFA Exhibit, Sullivan Galleries, Chicago IL (2019); *Fear of Revolution II*, Dixon Place, New York (2018); *Fear of Revolution*, Dixon Place, New York (2017); *Digital memory prosthetics*, REVERSE Gallery (2016), *To the left of the pantry and under the sugar shack*, La Mama, New York (2016). Sonja lives and works in Brooklyn, NY.

Toby Christian (b. 1983, Lincolnshire, UK) studied at Royal Academy Schools, London and Wimbledon College of Art, London. Selected exhibitions and performances include *Lazy Bones*, Casanova, São Paulo (2021); *Repeller* with Good Gear, for StudioAudio, a commission by AICA-UK and PEER, premiering on Resonance FM (2020), London; *Burners*, Alessandro Albanese, Milan (2019); *Old School New Body*, Celine, Glasgow (2019); *Trippy Scroller*, PEER, London, (2018); *The News*, Swimming Pool, Sofia, curated by David Dale, Glasgow (2017); and *Railing*, Whitechapel Gallery, London (2017). His forthcoming book *Commuters* is published by Koenig Books in 2021, and features an introductory essay by Chris Fite-Wassilak. His books *Measures* (2013) and *Collar* (2017) are also published by Koenig Books. Toby lives and works in London.

Oskar Korsár (b. 1977, Umeå, Sweden) studied at the Graphic Design and Illustration at Konstfack University of Arts, Crafts and Design in Stockholm. Selected exhibitions include: *a mid-career retrospective*, Fullersta Gård, Stockholm, Sverige (2017); *Unidentified Archaeological Findings*, Borås Konsthall, Borås, Jönköpings Konsthall, Prins Eugens Waldemarsudde, Stockholm (2016); *No Wind Can Blow Us Down*, Yossi Milo Gallery, New York, USA (2007); *Monopol Stockholm*, Spritmuseum, Sweden (2019), *Machine Gun Etiquette*, Belmacz, London (2018); *Konst i ån*, Nortällje Konsthall, Norrtälje, Sweden (2016). His work is in the public collections of: Moderna Museet, Stockholm, Sweden; Statens Konstråd, Sweden; and Stockholm Stad, Sweden. Oskar lives and works in Berlin.

Agata Madejska (b.1979, Warsaw, Poland) studied at the Folkwang University of Arts, Essen and Royal College of Art, London. Selected exhibitions include: *Modified Limited Hangout*, Kunsthalle Wilhelmshaven (2018), *Technocomplex*, Parrotta Contemporary Art, Stuttgart (2017); *Place*, Tlomackie 3/5, Jewish Historical Institute, Warsaw (2017); *Entoptic Screening*, Galeria ASP, Warsaw (2016); *Kingly Things*, Chandelier Projects, London (2015); *Form Norm Folly*, Kunstverein Krefeld, Krefeld (2014); *Conflict, Time, Photography*, Tate Modern, London (2014); *Made in Germany Zwei*, kestner-geellschaft, Hannover (2012); *Menos tiempo que lugar*, Palacio National de

las Artes, Buenos Aires (2010); *reGeneration 2*, Musée de l'Elysée, Lausanne (2010); *Bloomberg New Contemporaries*, ICA, London (2010). Agata lives and works in London.

Emma McCormick-Goodhart (b. 1990, Alexandria) studied Research Architecture at Goldsmiths College, London, Concept Art at the Institut des hautes études en arts plastiques, Paris, and Fine Art at Oxford University, Oxford. Selected exhibitions and performances include *Das Zittern des Zufalls in Zeiten der Anmassung. Wie geht es Dir? Ein Buchladen am Ende der Einsamkeit*, Kunsthalle Zürich, Zürich (2020); *Skywriting Supper*, Pioneer Works, New York (2019); *B*, Belmacz, London (2019); *Sensorial Supper*, Explorers Club, New York (2019); *The Ashtray Show West*, Belmacz, London (2018); *Song of Saint James*, Storefront for Art & Architecture, New York (2018); *Stones of Their Own Kind*, transmediale x Haus der Kulturen der Welt, Berlin (2017); *I am NOT tino sehgal*, Nahmad Projects, London (2016); *Mouth/Body*, The Merchant House, Amsterdam (2015); *Passage à l'oralité*, Musée d'Art Moderne de Paris, Paris (2015); *89plus Colony Conference*, MoMA PS1, New York (2013); *Just Tell The Truth*, Royal Opera House, London (2011). Emma lives and works in New York.

Sadie Murdoch (b.1965, Hexham, U.K) studied Painting at Chelsea College of Art and Design, PhD in Visual Arts from Leeds Metropolitan. She was a student on the Whitney Museum of American Art Independent Study Program, New York and an Abbey Rome Scholar at the British School at Rome. Selected exhibition include: *Bauhaus: Utopia in Crisis*, Camberwell Space, Camberwell College of Arts, London (2019); *La Grande Horizontale*, Maastricht, Brexit-Out of the Matrix? at Palazzo Liestal, Basel (2017); *SSS-MM*, Museum Haus Konstruktiv, Zurich (2016); Henry Peacock Gallery and Domobaal, London (2002); *Gets Under the Skin* at the Storefront for Art and Architecture, New York (2010). Sadie is currently o.5 lecturer, MFA Fine Art, Goldsmiths College, University of London, and lives and works in London.

Simon Popper (b. 1977, London, UK) lives and works in California.

Katarina Spielmann (b. Slovakia) studies expanded pictorial space at the Academy of Fine Arts in Vienna. Selected exhibitions include: *Living Saveland*, Charim Gallery, Vienna (2020); *Cerebra Con Huevo*, Biquini Wax Eps, Mexico City (2020); *Charim Events*, Vienna (2019); *Was Malerei bedeuten kann — Aus der Klasse Daniel Richter*, Galerie Evelyn Drewes, Hamburg / ZOTT ArtSpace, Munich (2018); NOG NOG, University of Applied Arts, Vienna (2018); *Mad Cow*, SCAG contemporary, Vienna (2017); *Geld ["Almost there, baby"]*, Class Richter I Class Metzel, Academy of Fine Arts, Munich (2017). Katarina lives and works in Vienna,

Joel Tomlin (b. 1969, Sheffield, UK) studied painting at Chelsea College of Art, London. Selected exhibitions include: *Spoke Eye*, Belmacz, London (2019); duo exhibition with Felicitas Aga, Atelier Huth, Germany (2019); *Apple, Dice, Knife*, duo exhibition with Paul Housley, Sothebys Stockholm, Sweden (2018); *Calyx Horse*, Belmacz, London (2015), *Unplanned Memories*, Transition Gallery, London (two person show, 2014); *point of view 2019*, Randan Barns, Hay (2019); *If I Was Your Girlfriend: A Jam*, Belmacz, London (2018); *Humble as Hell*, Merz Barn, Elterwater (2017); *The Names*, Transition Gallery, London (2016); *Ludic*, Herrick Gallery, London (2015); *News from Nowhere*, William Morris Society, Kelmscott House, London (2014). Joel lives and works in London.